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ABSTRACT

This booklet of instructional materials compiled from foreign language workshops incorporates a variety of suggestions to improve classroom instruction in French, German, Latin, Spanish, and other languages. A discussion of theory leads to specific contributions to methodology in each language. Emphasis is placed on linguistic games, audiovisual materials, and several teaching problems in each language. A list of selected references is included. (RL)

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RECIPES FOR TEACHING FOREIGN LANGUAGES IN OKLAHOMA

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under the auspices of

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1970

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FOREWORD

Oklahoma educators have always felt that the strongest factor in the education of Oklahoma students is the Oklahoma classroom teacher.

Good materials, good texts, and electronic media are essential to successful teaching in all disciplines; however, the "magic ingredients" are the teaching personality and the techniques developed by the classroom teacher which adapt text and materials to the peculiar needs of each special group or individual.

Recipes for Teaching represents the sharing of those special techniques developed in the classrooms of our state for our students. It is our hope that this sharing of teaching experiences will result in an increasingly effective foreign language program.

Scott Tuxhorn
State Superintendent of Public Instruction

ACKNOWLEDGMENTS

The materials for *Recipes for Teaching* were collected from those presented in workshops which were conducted in six state colleges: Northeastern, Southeastern, Central, East Central, Northwestern, and Southwestern.

Editing was done by a committee working in cooperation with the Oklahoma Curriculum Improvement Commission under the auspices of the Oklahoma State Department of Education.

We are especially grateful to the teachers who served as chairmen of the panels which discussed teaching techniques at the various workshops:

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We wish to express appreciation, also, to Dr. Clifford Wright, Director of Curriculum, State Department of Education and Executive Secretary of the Oklahoma Curriculum Improvement Commission, and to Mrs. Mary Ann Wood, Assistant Director, Curriculum Division, for their help and encouragement in our workshops and in the publication of this booklet.

Our thanks go also to the foreign language teachers who submitted these "recipes". Without the enthusiasm and dedication of these teachers, who are its authors, the publication of *Recipes for Teaching* could not have been accomplished.

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The editors did not list the name of each contributor with the item contributed because some of the items that appear are combinations of several teachers' work made by the editors for the sake of economy and efficiency.

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A STUDY OF THE FOREIGN LANGUAGE PROGRAM IN OKLAHOMA

PHILOSOPHY

This we believe—

Every child should have the right to experience learning in a foreign language, because the child's world is the entire world. To deprive a child of this right is to deprive him of world citizenship. "For no language is the exclusive property of any group or society. But, like the stars, language belongs to everyone."[1]

The knowledge of a foreign language is one of the best keys to the understanding and appreciation of the peoples of the world. For this reason even a few years of study of a language can be excellent preparation for intelligent citizenship; no language study, if seriously undertaken, can be without value.

The understanding of a foreign language and culture provides a solid basis for the study of world history and literature, both classical and modern. "Enough foreign language study to create an awareness of our ignorance could be an instrument in the increase of understanding."[2]

Instruction in a foreign language should begin at the earliest possible age when continuous progress in the language can be assured.

Foreign language instruction should include emphasis on all skills which will lead toward the attainment of mastery of the language: listening, comprehension, speaking, reading, writing, and culture of the people who speak the language natively.

Personalities, objectives, and teaching-learning situations vary too greatly for any single method of teaching or learning a foreign language to be superior to all others.

[1] Nelson Brooks, Yale University, in his address "The Rung and the Ladder" delivered at the Northeast Conference of Foreign Language Teachers.

[2] Marjorie Johnston in her address "Foreign Languages and International Understanding" delivered at the Arkansas Foreign Language Teachers' Association.

THEORY INTO PRACTICE

Recipes for Teaching is a unique production. While hundreds of books are written by professors of education and language-oriented administrators, few, if any, have been written by people who teach foreign languages day in and day out, every day of the academic year. That is what *Recipes for Teaching* is, an exchange of ideas by fellow professionals and, even more so, a welcome to those about to enter the language teaching profession in the form of a most useful gift.

It was the editors' job to make this body of information fit within the limits of space and organization that must be observed by any readable publication. Most of the material is the direct contribution of practicing teachers who, when called upon to give time and effort for the betterment of the profession, responded generously and enthusiastically. None of the contributions has been specifically signed; all are written by Oklahoma teachers. This response is an act of professionalism in its truest sense, and all of those who contributed to the collection are to be warmly commended.

The editors found it convenient to classify the recipes in the collection in accordance with the language taught by the contributor of each recipe. That is why *Recipes for Teaching* has a French section, a German section, etc.; however, there is no reason why most of the ideas given in one language cannot be adapted for use in another. In fact, the new teacher who reads only ideas from teachers of his own second language will be denying himself most of the value of the collection.

Teachers of nearly all the foreign languages taught in Oklahoma made contributions to *Recipes for Teaching*. They were teachers of every imaginable methodological persuasion. It was not the editors' purpose to add labels and commentary in order to sort techniques reflecting one kind of methodology from those reflecting another. This is not to say that the editors have no methodological bias. The editors are, as one interviewee on the NBC *Today* show put it, "extreme centerists". That is to say that they are simply not interested in anything but a balanced curriculum which gives appropriate concentration to all four foreign language skills: listening, speaking, reading, and writing. If a given idea does not suit the reader's own methodological biases, he should examine it for its adaptive possibilities. Chances are good that a little time spent in this way will help the reader devise his own new ideas which may be published in a subsequent edition of *Recipes for Teaching*. It is essential to join with other professionals, in order to achieve all four goals of foreign language behavior. Today's professional does not waste his time with petty bickering that should have been dropped ten years ago. Only one thing must concern us as language teachers—the ability of our students to communicate.

A pinch of French!

French

GRAB BAG DRILL

I bring an assortment of things such as pens, pencils, cards, booklets, pins, etc. into the class with a paper bag. I then go around the class identifying the item and asking the student to say he's put it in the bag. A script would read like this:

Teacher: "Le papier
Mettez le papier dans le sac."

Student: "Je le mets dans le sac."

I repeat this procedure for various pronoun forms and students. This drill requires verb form and pronoun usage practice.

THE VERBAL DANCE

The very essence of life is rhythm. All performance—singing, dancing, teaching, learning (all having a common ingredient, DISCIPLINE)—is accomplished through the medium of rhythm. Timing makes it right for the STUDENT, right for US. We are lulled to drowsiness or excited to wakefulness by the rain—by the brush or the boom of the cloud drum. And that great flash of illumination brings us up sharp.

I like that being brought up sharp. And so do the students. Someone is demanding attention. SOMETHING is being expected—Of ME—Of THEM. The unspoken challenge to team work is met with sheer spontaneity and we are caught up in a learning recipe.

Fortunate is the teacher who senses the mood of his students—IN TIME. There's no doubt about it, mood is contagious. It sets the stage for the drama of learning. The teacher, the director, is quick to sense a wrong setting. It would be deadly to start throwing the furniture around; SO, he maneuvers the setting into rightness—into receptiveness—with a little "crazy rhythm."

We are somewhere in a beginning French class. Numbers have been introduced. So what? What's so exciting about numbers? The following poem is familiar enough that we can do our dance with it.

Students: Un, deux, trois,
Teacher: Nous irons au bois;
Students: Quatre, cinq, six,
Teacher: Cueillir des cerises;
Students: Sept, huit, neuf.
Teacher: Dans mon panier neuf.
Students: Dix, onze, douze,
Teacher: Elles seront toutes rouges.[1]

[1] Julian Harris and Helene Monod-Cassidy, **Petites Conversations**, Boston, D. C. Heath Co., 1956, p. 11

Stress that the pause after each number line must be no longer than the pause after each count. YOU show them how you can pick up YOUR line and they will play it back for you. Switch the lines. Work by rows or by pairs of students. Students will whip each other into line.

Try a ballet with possessive adjectives. The prelude should be a brisk review of this troupe. Call a subject pronoun, indicate the row which is to name (without loss of rhythm) the troupe belonging to it. Je - mon, ma, mes; Elle - son, sa, ses. It is urgent to keep in step. IT MAKES THEM

THINK! An example of what is expected is necessary. "Je demeure avec *mon* frère, *ma* soeur, et *mes* parents." Name another pronoun. *Il,* the student using it must use a different verb and *possess* different things, but must use all three possessives. "Il regarde *son* chien, *sa* maison et *ses* autos." He then names another pronoun and presents the next member by a nod, a curtsy or an original move—which can be genuinely entertaining.

The poem "Quelle Heure Est-il?" can be used effectively as a verbal dance. Even the most verbally clumsy can learn to trip the light fantastic.

Do a turn with prepositional phrases. Call it the "Spice Dance". For truly prepositional phrases are the spice of sentence life.—"Est-ce que la mule est sur la table près de la porte?"—Starting with the last word in the sentence, work backward, as in pattern drill, until the sentence is pieced together well. Manage to repeat the phrases as units twice or more. Repeat the sentence again and ask for an answer. The students love this response: "Non! C'est ridicule. La mule n'est pas sur la table. La table n'est pas près de la porte. Elle est devant la carte."

The sense of rhythm helps put the sound combinations properly in the ear, which makes it possible for the vocal facilities to operate effectively on recall, which promotes practical use of acquired vocabulary, which prompts the student to read, which finally awakens a keen desire to WRITE the language.

I allow students to come to the French room at noon to study and practice. They have instituted a program of their own of learning to write the language. Those who speak especially well are chosen to give dictation. I am impressed by their enthusiasm; and enthusiasm is impossible without rhythm — the "moving" ingredient.

Nothing so lets us be ourselves as rhythmic performance, be it self-discovered or friend-directed. And nothing so "jells" the students in a foreign language class as feeling confident that their TEACHER is their FRIEND.

Quelle heure est-il?

POEME

LE MATIN

Il est une heure, mais il fait nuit.
Il est deux heures; la lune luit.
Il est trois heures; le ciel est noir.
Il est quatre heures; on commence á voir.

Il est cinq heures; le coq crie.
Il est six heures; le soleil brille.
Il est sept heures; l'autobus passe.
Il est huit heures; on va en classe.

Il est neuf heures; lisez la leçon.
Il est dix heures; ah! récréation.
Il est onze heures; j'ai grand appétit.
On va dejeuner; il est midi.

L'APRES MIDI

Il est une heure; c'est l'après-midi.
Il est deux heures; on étudie.
Il est trois heures; de l'école on sort.
Il est quatre heures; on fait du sport.

LE SOIR

Il est cinq heures; il faut rentrer.
Il est six heures; on va diner.
Il est sept heures; voilá le soir.
Il est huit heures; on fait les devoirs.

LA NUIT

Il est neuf heures; bonsoir famille!
Il est dix heures; les étoiles brillent.
Il est onze heures; la lune se lève.
Il est minuit; le jour s'achève.

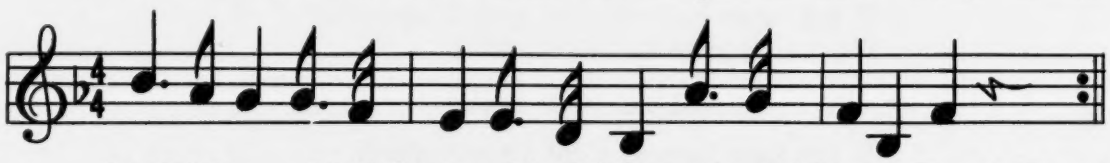
[1] Evelyn Popper and Suzette Selsby, **Parlons Tout de Suite**, New York, Chilton Co., 1962, p. 48

TEACHING PARTS OF THE BODY

This past summer I was a participant in an EPDA Institute in France. In addition to two weeks of touring the other regions of "la belle France," we attended classes for eight weeks at the Lycée de Grand Air in Arcachon, a summer resort fifty kilometers south of Bordeaux. During the course of our stay, several of us became very good friends with some young Arcachonnais teen-agers who were students, either at the lycée in the "classes terminales" or at various universities, such as the Université de Bordeaux, de Paris, Oxford, etc. On various occasions, they taught us some of the songs they sang. A few of them happened to be medical students at the Université and they taught us a particularly delightful one sung by their "comrades", appropriately entitled "le Macchabée" (the "Cadavre"). The words concern an ill-fated cadaver, who is being duly dissected in an amphitheater (operating arena), to the edification and relish of the zealous spectators (who are, of course, medical students). One can certainly appreciate the resourceful capacity of these ardent medical minds, and can therefore *imagine* some of the eloquent strains proposed, especially with the use of "Tsouin! tsouin!"—a delicious, onomatapoetic word which conjures up the Chop! chop! of the blade dissecting the hapless macchabée. After therefore having "cleaned up" some of the verses, I decided to use the song in my classes to teach the parts of the body (to the delight of the students). The verses are obviously innumerable, depending on how many parts one wishes to chop off, much the same as "l'Alouette". And when singing the song in class, it is most efficacious to point out very demonstratively the parts being chopped.

We happened to be in France at the time of our first three astronauts' moon-landing, and it was most interesting to observe it through French eyes. During one of our more creative moments, we wrote our own stanzas to "le Macchabée", this time appropriately entitled "En Honneur des Astronautes", which I also use in my French classes. One may, of course, alter the words to fit our subsequent landings, but the original is herein enclosed. At a time when everyone appears to be screaming for "relevancy" in the classroom, this is only one attempt to appease such advocates. I even turn my students loose, and suggest that they make up their own verses, embellishing to their heart's desires. I never cease to be amazed at the inventive minds of the little monsters in our classrooms!

Le Macchabée

Dans un am-phi-thé-âtre Dans un am-phi-thé-âtre Dans un am-

Back to Beginning

phi-thé-âtre phi-thé-âtre, phi- thé-âtre, phi-thé-âtre Tsouin Tsouin

1. Dans un am-phi-thé-âtre,
   Dans un am-phi-thé-âtre,
   Dans un am-phi-thé-âtre, phi-thé-âtre, phi-thé-âtre, phi-thé-âtre. Tsouin!
   Tsouin!

2. Y a-vait un mac-cha-bée, (three times)
   mac-cha-bée, mac-cha-bée, mac-cha-bée, Tsouin! Tsouin!

3. On lui cou-pa les pieds, (three times)
   pa les pieds, pa les pieds, pa les pieds. Tsouin! Tsouin!

4. On lui cou-pa les jambes, (three times)
   pa les jambes, pa les jambes, pa les jambes. Tsouin! Tsouin!

(Continue using the various other parts of the body, always repeating the last three syllables for the chorus.)

8. Et sur ces en-tre-faits, etc.
9. Le mac-cha-bée disait,
10. Ah! e' qu'en s'em-bête ici . . .

EN HONNEUR DES ASTRONAUTES (same tune)

1. Dans une toute petit capsule . . .
2. Y avait trois astronautes . . .
3. S'en allant vers la lune . . .
4. Le petit L-E-M descend . . .
5. Conrad a fait dodo . . .
6. Les autres recontraient . . .
7. L'homme de la lune qui a dit . . .
8. Soyez les bienvenus . . .
9. Ah! c' qu'en s'embête ici . . .

ENVIRONMENT FOR LEARNING

Make the Language Room a pleasant setting for learning. If possible, have appropriate pictures and realia. Each month I try to have meaningful bulletin board decorations to create conversation interest. For example—September was the "Welcome back to school" month—the rentrée—and almost anything dealing with young people's classes, clothes, books, sports, music, extracurricular activities, etc., can be used to stimulate a simple conversation.

October has been sports month this year and we used French and American sports. I now have a Corne d' Abondance (Horn of plenty) with fruits, vegetables, nuts, and leaves from which we are getting a food vocabulary.

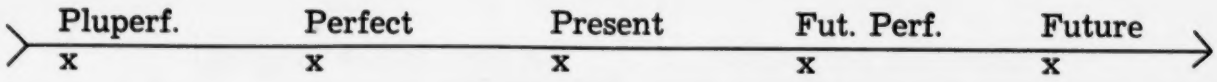
December will have its Crèche, cards, etc. This goes on for a special theme each month.

To prepare these boards I use all possible pictures, book covers, advertisements, posters, etc.—and the work of talented students who can create cut-outs and designs. I cannot do it myself, but by giving ideas, materials, and help to artistic students, they are usually able to do a fine job.

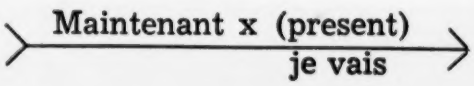
Since we have plenty of space, a portion of the board is usually used for regular French posters, maps, menus, etc., which we try to recognize and discuss.

TEACHING OF TIME CONCEPT

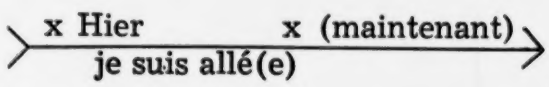
Use time line to give students an idea of the relationship of tenses to each other:



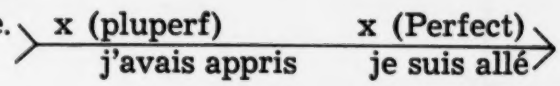
Present: Maintenant je *vais* a l'école.



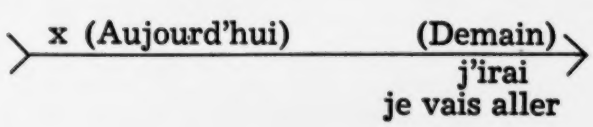
Perfect: Hier je *suis allé* a lécole.



Pluperfect: Quand je suis allé(e) en France,
J'avais deja appris la langue.



Future: Demain j'*irai* a l'école.
je *vais aller*



Future perfect: (Actually *past* of future tense)

J'irai a l'école après que j'*aurai fini* mon petit dejeuner

x (Fut. perf.) (Future)
j'aurai fini j'irai

Distinction of Imparfait and Passé Compose or Passé Simple

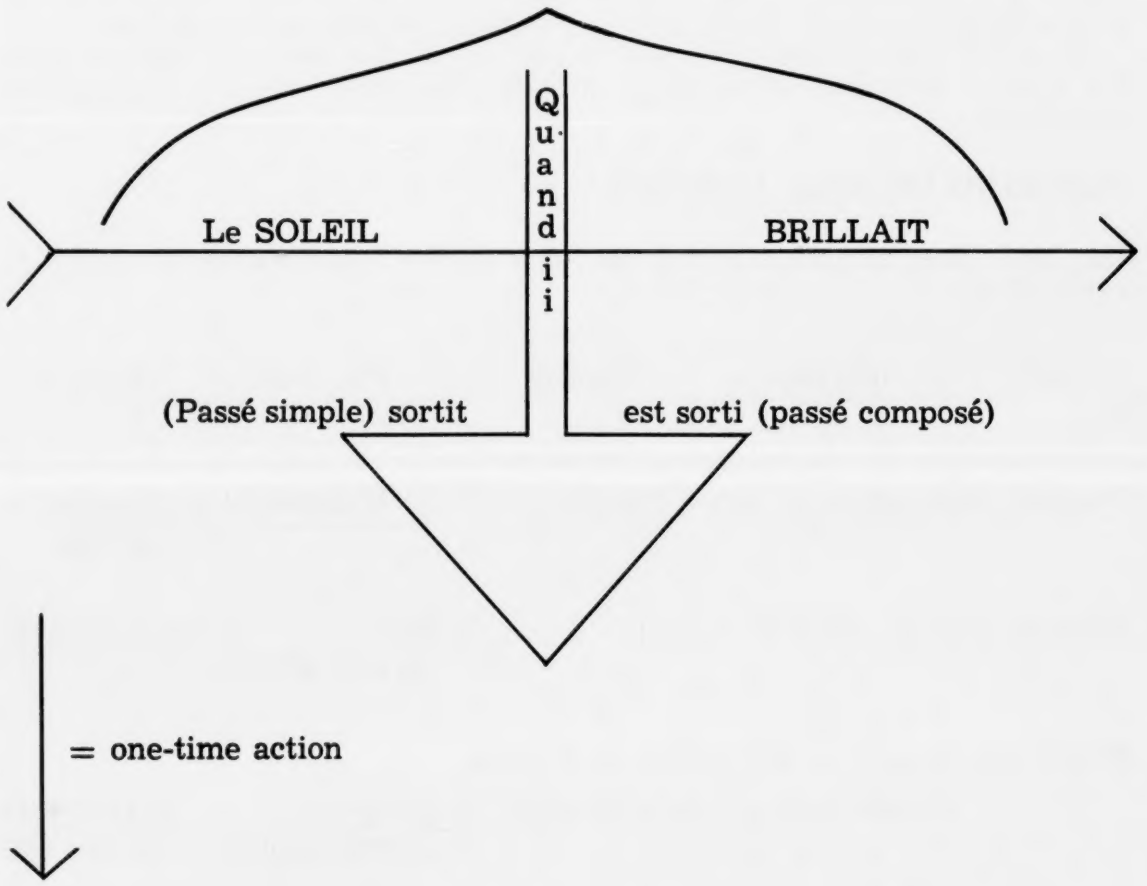
Imparfait = Habit, description, continuation, duration in the past

Imparfait = IM (not) PARFAIT (finished)

Passé composé simple = Completed action performed one time and over in the past simple

Passé composé = PASSÉ (past) Composé (Completed)

Use same time line concept as above to point up the basic difference in these tenses. Now let the time line equal length of time necessary to complete whatever is taking place:



A jot of German!

German

GAMES

"I went to the zoo"

Each student begins a recitation with "I went to the zoo and saw . . .". He adds one animal name to the list built up by successive recitations. The game provides an entertainingly effective noun drill. It has variants such as "I looked in my flowerbasket (fruitbasket) and saw . . ." or "My ship's coming from Hamburg loaded with . . .". The game is even more effective if it involves actually taking the thing named out of a container.

Speed Contest

Students are each given thirty seconds to see who can name the longest list of things in the shortest time.

Singular—Plural Game

The class is divided into two teams. A member of one team calls to a member of the other team a singular noun. The one called must reply with the plural form. Then he challenges a member of the first team in a similar manner. Score may be kept.

Games with Numbers

Bingo-using, of course, the numbers and letters of the foreign alphabet.

Zoom—a counting game in which the word "Zoom" is substituted for the number seven. When, for example, the counting reaches "twenty-seven", the person whose turn it is must say "twenty-zoom". Failure to do so eliminates one from the game. May be played very rapidly.

Rhythm

Each student is assigned a number and a rhythm is established by slapping the desk twice, clapping the hands twice, then snapping, first, the fingers of the right hand and then, the fingers of the left hand. When the leader snaps his fingers according to the rhythm he first calls out his own number, then he repeats the rhythm sequence and calls another student's number. The surprised student has to do exactly what the leader did while keeping up with the beat.

TELEPHONE CONVERSATIONS

One teacher has two war surplus telephones that are used as props to enliven classroom recitations. They ring for added realism and topics of conversation are assigned in advance. Another teacher actually tells students to expect a real phone call over the weekend. The resulting conversation is pre-assigned and graded.

NONSENSE

Students frequently confuse direct and indirect objects or find parts of speech a confusing subject in general. Yet German students in particular must know parts of speech in order to use adjective endings correctly. Using nonsense words can frequently convince them they can recognize a direct object even if they don't know what the words in the sentence mean. Try putting Lewis Carroll's nonsense poem on the board:

> "Twas brilling and the swithy toves
> Did gyre and gimble on the leabe;
> All mumsy were the borogoves,
> And the mome raths outgrabe."

Endings, definite and indefinite articles lead them to the right answer. Then have them invent words with appropriate articles and endings for the foreign language. This seems to give courage and confidence to formerly bewildered students. It also avoids grammar lessons, particularly for those who never understood English grammar anyway. The sillier the words sound, the better. Those who have no problems are still amused by the inventive part of the game, using skill, humour, and imagination in the assignment. They also enjoy analyzing each other's creations.

> Example: Das prutsche Klofflein hat den schlurpenden Fuhltiger der Senkelin begriert.

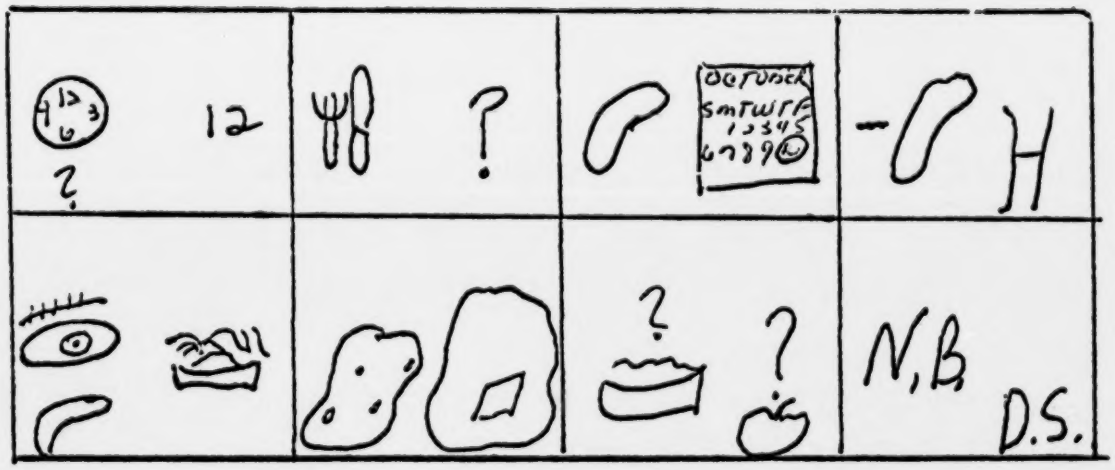
DIALOGS

Another teacher has called our attention to the fact that many texts in use today lack sufficient visual support to help teach the meaning of their dialogs in the target language. She provided us with the visuals she uses to support a well known dialog from a well known text which we are not at liberty to quote here. It is important to note that she used a separate visual to support each individual *thought* in the dialog. These visuals may be done on ditto masters or transparencies or poster boards, or all three.

DIALOG CHARADES

Here is one way the same teacher brings old dialogs back to provide re-entry of previously learned materials.

All children enjoy charades. First I divide the class into two teams. Then I give one person at a time a small piece of paper on which I have written a simple sentence or expression taken from the dialog or work in class. Each person must act out the sentence in pantomime to his team. The team must guess the sentence, being careful to use the correct endings and verb agreement. The team with the shortest time accumulated to guess the statement correctly wins. I do not grade the performances, but I do find the exercise worthwhile in helping vocabulary, comprehension, and grammar.



A little Latin!

Latin

FLANNEL BOARD

A flannel board is an effective means to stimulate the use of oral Latin. An inexpensive flannel board can be made from a piece of wallboard, plywood, etc., and covered with outing flannel—a neutral color or green and blue for land and sky. On such a background, colored pictures (either original or cut from a magazine) can be used to create any scene or group activity desired.

"LATIN LIVES TODAY" NOTEBOOKS

Any teacher of Latin is aware that there is much evidence that Latin is not "dead". Students find it interesting to collect such evidence: advertisements of products using brand names derived from Latin or Greek; plans for the modern home (the atrium house, the condominium); furniture; room decor; use of columns, arches, and domes in architecture; music; science; mathematics; movies; cartoons; et cetera.

FINGER PUPPETS

Use finger puppets to present original dialogues written by the students or to determine stories.

Use a styrofoam ball for the head of the puppet. Hollow out a portion at the base of the head large enough to insert a finger. Strands of yarn can be pinned to the head for hair. Bits of felt pinned to the face make the features—colored sequins make effective eyes. The clothing is made after the simple butterfly style, raising the neckline so it can be pinned around the finger hold in the head.

Students, working in two's and three's, write their own dialogue using the vocabulary already learned.

In the presentation of the dialogues, the flannel board can be used as a background if a puppet theater is not available.

A CLASSICAL FILE

With the word *humanitas* ever in mind for content, a news item, editorial, regular column (Sydney J. Harris, *Tulsa World,* is excellent), comic strip, or a short magazine selection may be glued on a large file card with a suitable-to-content vocabulary word and all of its parts along with several English meanings printed in large letters on the opposite side. A "dictionary" collection of these may be filed in an appropriately sized box covered with classical print paper or cloth, or may be used in any way the teacher wishes. In this way today's materials pertaining to archaeology, philosophy, politics, social problems, and the sciences may be related to Latin and the Classics, and vocabulary may be made more meaningful.

BRIGHT ARROWS OF THE MORNING

"Bright Arrows of the Morning" is a sportive dance playfully exaggerating the formalities engaged in an archery combat.

The opponents announce their arrival on the scene by ringing bells in "open" and "shut" poses, signifying a call to the gods above and to men on earth.

"Attend, O gods! All men attend!"

Three times (a magic number used in ancient times as well as at the beginning of a theatrical performance today) they make the sign of Father Time's scythe, then run through the opened "arena gate" to face each other in a gleeful "slap pump" (the alley-opp get ready signal of acrobats). They leap forward into the air supplicating the blessings of the gods upon their arrows. The dancers slide past each other closely, just missing collision, passing swiftly as arrows in the wind.

Caught in a whirlwind of fleet motion, the archers approach together, mark time, then send their arrows up to the sun (the ultimate judgment of fate lies in heaven!).

Exulting in mutual victory, the archers bring the dance to a close. As in the beginning, so at the end, their bells announce the closing of the arena gates (the invisible curtain separating men from gods). Their only reappearance is to receive the plaudits of the crowd assembled in the arena theatre.

Choreography by Mrs. Fred E. Frey
Music from "Fountains of Rome"—Respighi
Original dancers—Dede Elkan and Terri Ward
Sooner Junior Classical League Chapter, Bartlesville, Oklahoma October 21, 1969

SENTENCE STRUCTURE

PURPOSE: To improve pronunciation, things in Latin, and vocabulary.

METHOD: The first student starts a sentence with a noun subject, the second adds a verb, the third a direct object. After we have the skeleton of the sentence, each student in turn adds adjectives, adverbs and prepositions, and starts clauses for others to finish. Each student must repeat the whole sentence when making his addition. Finally, each student writes the entire sentence and translates it.

A DEVICE FOR TEACHING ABLATIVE ABSOLUTES

In teaching ablative absolutes in my Latin classes, in order to add motivation and a note of humor, I often hand to the students a list of these in Latin.

Students are required to rewrite the clauses in English. When they have done this, they can then complete the sentences in English as they wish. The following is a sample list; a list of some of the sentence completions which I have received is included. You can see for yourselves that they enjoy devising funny endings.

ABLATIVE ABSOLUTES

1. Hostibus pulsis,
2. Pace Confirmātā,
3. Forō Romānō visō,
4. Militibus defessīs,
5. Armīs ā militibus diu portātīs,
6. Tempestāte brevī,
7. Meīs litterīs acceptīs,
8. Ianuā apertā,
9. Consillō eius audītō,
10. Urbe totā vastātā,
11. Itinere longō,
12. Omnibus discipulīs ridentibus,
13. Luce clarissimā,
14. Classe eōrum repulsā,
15. Cicerōne consule,
16. Puerīs monītīs,
17. Nostrīs amīcīs ad convivium venientibus,
18. Cēnā optimā in mēnsā positā,
19. Hōc opere perfectō,

SOME OF COMPLETIONS RECEIVED

1. , we added a dash of salt, placed them over a roaring fire, and took an occasional nibble while mother was on the phone.
1. , she spanked them all soundly and sent them to bed.
2. , The Romans kept saying, "Carthage must be destroyed."
3. , we decided to shop the rest of the afternoon.
3. , we hiked up our togas and happily hippity-hopped to Caesar's palace.
4. , they killed a few small dragons and hit the sack.
5. , they stopped for a spot of tea and crumpets.
6. , the barbarians in the hold of the ship had a good time.
7. , she went to the movies with my best friend.
8. , George resisted temptation.
9. , they smiled, grinned, snickered, chuckled, laughed, guffawed, and fell on the floor.
9. , they realized the city would be saved.
10. , we had our picnic at the beach.
10. , the wrecking crew asked for a raise.
11. , they drove the bus driver crazy by singing the same song over and over.
11. , she ran out of money.
12. , Caesar walked in.
12. , the teacher gave a pop test.
14. , the boys were able to fish again.
17. , mother put away the good dishes.
17. , we thought we'd go to Dallas before they arrived.
18. , I yelled, "Bring on the dancing girls."
19. , teacher will probably think of something else for us to do.
19. , may we work on our algebra?

A spoonful of Spanish!

Spanish

PARTLY GUIDED COMPOSITION

Most methods courses advise against free composition until the third or fourth semester in a new language. Controlled composition is used until this period of development. Sooner or later, however, the student must acquire a written style using all his knowledge of his new language structures, idioms, grammar, etc. If free composition is tried too early, the results are sometimes disastrous, but the desire of expressing himself is present and must not be suppressed indefinitely. The teacher will decide when the students can move from controlled to free composition.

At any stage the actual writing of the composition should follow the general rules for writing in English:

(1) A subject (2) A viewpoint
(3) Vocabulary (4) Limitations

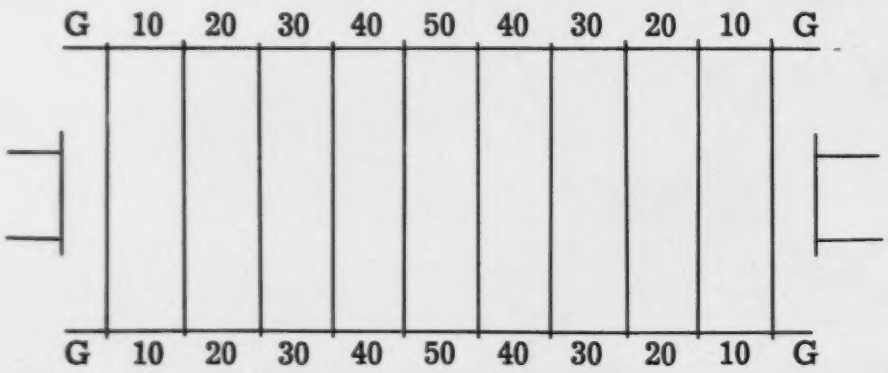
The poem was a simple four line childrens' rhyme and here are the steps suggested by the teacher for proceeding from reading the poem to writing a paragraph that is just what the language teacher needs — an intermediate step between controlled and free composition.

1. Reading of poem (from book, board, poster or transparency).
2. Visually supported presentation and practice with vocabulary.
3. Practice with verb forms — making question and answer or chain drills.
4. Suggestions by students of alternate descriptions of the subject of the rhyme. (These should be put on the chalk board.)
5. Presentation by teacher of any added vocabulary and structure she thinks is needed.
6. Writing a paragraph about the central figure of the rhyme (a butterfly perhaps) in accordance with the descriptions that are in the poem and on the board.
7. Reading by students of each others' work to check for accuracy.
8. Reading by students of their descriptions to others and later to the class.
9. Grading — oral and written.

The teacher who supplied the idea reports that 145 of her students were able to write a paragraph.

FOOTBALL

Put the following football field on the blackboard or have a transparency made of it.



Score Board

Team I
Team II
Downs

Rules of Game

1. Divide the room into two teams.
2. Allow each team to choose a captain. Choose team names.
3. Flip coin to see which team goes first.
4. Select student to handle blackboard.
5. Start at 20 yard line.
6. Each question answered correctly moves ball forward five yards.
7. Question answered wrong — ball does not move.
8. Ball must move ten yards in four downs, the ball goes to the other team on the yard line at which the ball was resting.
10. FUMBLE (Challenge) — if two persons in a row miss the question, the other team may challenge. If challenger answers correctly, his team takes over the ball at the yard line at which it was resting.
11. Captain always starts the plays, but if he misses the question on a challenge, he may designate player to answer next. In all other plays, the players are rotated in order (up and down rows, other methods).
12. Touchdown is six points. Persons answering touchdown question must answer the next question to score the extra point. After touchdown, other team takes over on its 20 yard line.

It is up to the teacher to decide which kinds of questions to use. The students' job may be to give the response from a stimulus — response drill. It may be to spell aloud in the "Spanish Alphabet". It may be to answer a direct question or it may be to obey an instruction given in Spanish.

CHRISTMAS CARDS (Team Teaching)

Many projects can be done for credit in both art and Spanish courses if the teachers of the two classes coordinate their efforts. Students in either class would enjoy making Spanish Christmas cards.

Here are some suggested greetings to use.

Que la Navidad y el Año Nuevo que se avecinan sean muy felices para usted y los suyos.

Que el gozo de LA NAVIDAD perdure en su corazón.

Bendiciones en Navidad y Próspero Año Nuevo también.

Que la asombrosa historia de la Navidad llene vuestro corazón de profundo gozo.

Que esta Navidad esté pletórica de bendiciones de Dios; que éstas continúen durante el Año Nuevo.

Que la estrella de Belén ilumine vuestro camino, y que tengáis dicha y paz en esta Navidad.

FELIZ NAVIDAD
FELICES PASCUAS
FELIZ AÑO NUEVO

USING TEACHING THEORY

At the beginning of each school year I attempt to convey this thought to my students: Language is a product of the human mind. Words used in each language are merely abstractions of reality. They are arbitrary symbols used as representatives of various objects, emotions, actions, attitudes, etc. The spoken or written word is never the actuality itself. If a definite relationship existed between words and what they represent, then the various languages of the world would be unnecessary. There would be only one language consisting of one fixed set of symbols.

As in English and other languages, Spanish has its own set of symbols to represent ideas. This unique set of symbols differentiates it from other languages.

To learn Spanish successfully, one must learn from the beginning to *think in the language*. He must learn to visualize in his mind what each concept represents. Attempting to translate the thought into English will become only a stumbling block.

As a Spanish teacher, I have used the following methods in guiding my students to think in Spanish, or *Think Spanish:*

1. To test my students' ability to think in Spanish, I often require them to illustrate in picture form, the main idea expressed in the Spanish phrase.
2. When expressing themselves in Spanish the students must use complete thoughts. All vocabulary must be used in complete Spanish phrases.
3. Instead of asking students to translate from Spanish into English, I use this procedure: Students are asked questions in Spanish over assigned material and expected to answer in Spanish.
4. In order to gain a better understanding of the Spanish language, students are asked to present many conversations in class. *FOR PROPS THEY USE THE OBJECTS MENTIONED IN THEIR CONVERSATIONS.* This gives them an association between the objects and the Spanish words used to represent them.

In my opinion, learning is much easier for students when it proves to be fun. Therefore, I provide activities for the students that encourage them to use their own creativity. A few of the activities my students have enjoyed are the following:

1. The students have made posters representing many of the Walt Disney animals with their Spanish names. (Ed note: Materials from Editors Press Service can supply these — see Bibliography)
2. Also, they have made notebooks containing many colored pictures of animals. Under the picture of each animal the Spanish name has been written.
3. When studying rooms in the house and furniture in the house, students make floor plans. They label each room by its appropriate Spanish name. Then they draw furniture for each room and label it in Spanish.
4. To learn completely the Spanish words used in referring to clothing, each student compiles his own catalogue. This catalogue represents his clothing store. He first chooses a Spanish name for his catalogue. Then inside the catalogue, he features the latest styles for men, women, and children. Everything is labeled in Spanish. He also includes in his catalogue, prices, sizes, and colors of each featured item.
5. To learn effectively the words used for food or food items, the students prepare grocery ads, and make attractive menus.
6. To teach students the months of the year, the days of the week, and special holidays, I require them to make an accurate Spanish calendar containing all this material.
7. When studying weather expressions, each student prepares a special weather report and presents it in class.
8. Students prepare many original dialogues to present with a partner in class. This gives them more confidence in using the Spanish language.
9. Students are encouraged to be continuously on the alert for anything that pertains to Spanish. Then they are asked to share their findings with the class members.

NON-STOP WRITING FOR LANGUAGE CLASSES

Non-stop writing is not an original innovation. It was mentioned in a book[1] and I have supplemented and used the idea in seventh grade English classes and high school Spanish classes.

Both seventh grade English classes and high school Spanish classes are directed to write without stopping for five minutes. They write anything in English for the English classes and in Spanish for Spanish classes. If they can think of nothing but words, then they write words. If they are able to write thoughts, then they write thoughts. If

[1] Contributor unnamed from **The Underachieving School**, by John Holt

they become stranded on a word or a thought, the thought or word is written over and over and over until new ones come. When time is called, words are counted and amount divided by five. Score is kept and compared with fellow students' and with self average of previous day.

For two weeks, the classes had five minutes a day which they eagerly anticipated and begged for. Not only were they surprised upon writing so many words and/or thoughts, but they vented a lot of private feelings and frustrations that young people have. After each session, they disposed of their papers if they wished.

A class of immature seventh grade students was especially satisfied after writing. Several students were non-achievers, academically, until now. One student wrote only forty-five words in five minutes. A discreet glance revealed many illegible, some slang and even vulgar words. This student diligently counted them, *cat, dog, the,* included the inelegant words, and kept a careful score each day.

First year Spanish students wrote only words in Spanish. These were gratified to visualize the mountain of Spanish words they hadn't realized they knew

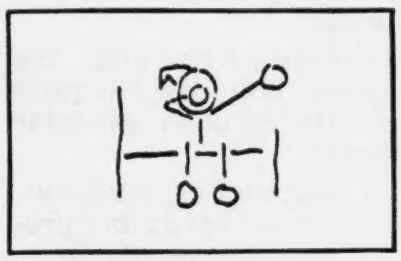
Second year Spanish students wrote thoughts. From this they gained satisfaction and voluntarily proof-read their work.

After two weeks of five minute writing, it was suggested that they now "Meditate" for five minutes and then were timed, writing their "meditations." At this point, many asked for critical viewing of their papers.

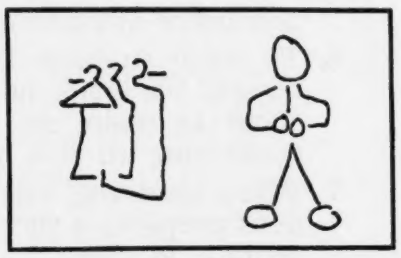
Eventually the English and Spanish classes will be assigned creative writing perhaps with a suggested topic. Hopefully, they will now have much more confidence in themselves, and enjoy writing.

Whatever the results or follow-up, the foregoing has been most satisfying to students and teacher. To the student, because many, for the first time in their lives, were filling pages with their own work. Others were frantically releasing pent-up emotions and frustrations. To the teacher, the sessions have been exceptionally rewarding; achievement, and satisfaction are evident in the actions and faces of the students.

¿QUE HACE VD. POR LA MAÑANA?

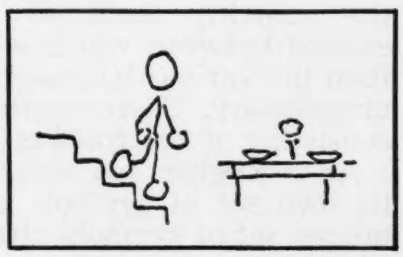


Me levanto

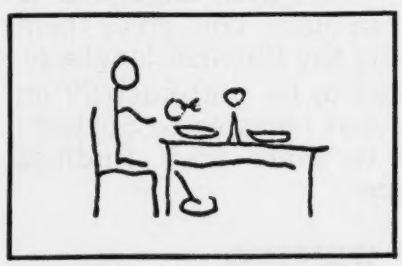


Me visto

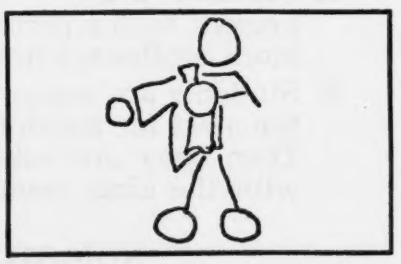
Me lavo



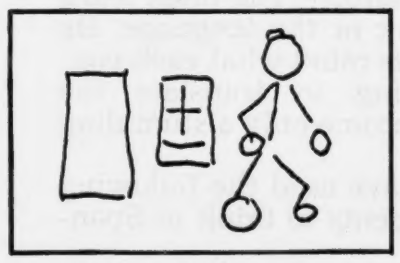
Bajo al comedor



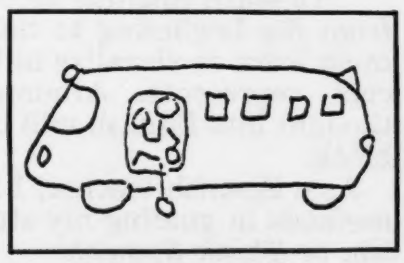
Me desayuno



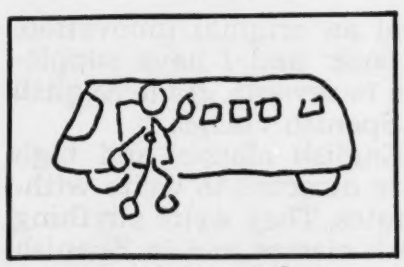
Me pongo la chaqueta



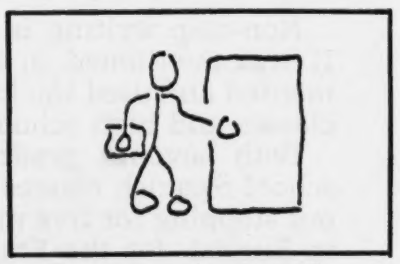
Salgo de la casa



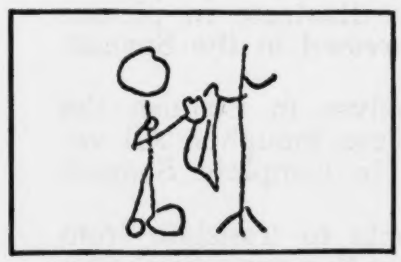
Subo el omnibus



Bajo del omnibus



Entro en la escuela



Me quito la chaqueta

Me siento y estudio mis lecciones

This is a little drill work which relieves the monotony and appeals to all because it has some action. The stick figures and captions are on the blackboard for a few days until you wish to erase them. You may wish to make an overhead transparency of them for permanence.

At the question "¿Que hace Vd. por la manana?" the students stand and go through the recital with proper motions such as "subo el omnibus" (make a step *up*), "me pongo la chaqueta" (pretend to put on a jacket), "salgo de la casa" (pretend to open door), etc. As many of or as few statements as desired can be used, or changes may be made to suit the class. Students may take turns leading the class.

More Games

"Who am I" or *"¿Quién soy yo?"* One person thinks of a famous man or woman in history or literature either living or dead such as Cinderella or Napoleon. The others must ask him questions in Spanish that can be answered by *yes* or *no*. Such as: "Are you a fictional character?", "Are you living now?", "Did you live in the 17th Century?", "Did you live in the United States?", etc. When anyone recognizes the character, he becomes the next player.

"What's my line?" or *"¿Cuál es mi trabajo?"* Here, students ask questions such as "Do you work with your hands?", "Do you make a lot of money?", "Do you work indoors or outdoors?", etc. . . . until someone guesses the occupation. This is also good for learning the various occupations in Spanish.

The first year class can soon play the game *"What do I have?"* or *"¿Qué tengo yo?"* I have a collection of dozens of miniature objects — food, furniture, animals, modes of transportation, etc. One person picks out an object and conceals it in his hand. Each person must ask him a question about it. "Is it an animal?", "Is it white?", "Is it in this room?", etc. As their vocabulary grows, they can ask more questions.

We also play:

Password

Double or nothing, and for practice in numbers, "The Price is Right" with advertisements from magazines.

Once a month, the second year classes put out a newspaper "Un poco de Todo" in Spanish which has editorials, sports section, "Dear Abby" (Querida Rosita), lost and found, cartoons, and a crossword puzzle. Each month the staff is changed to give everyone an opportunity to write.

COMIC BOOKS

I use comic books which are translations of English comics I am sure the students have read. They already know the characters and the plot and can "guess" many unknown words in the story. I realize this is not teaching "integral culture" in the class, but it gives the students a feeling of accomplishment which may be needed more than the "culture" obtained from another source. These are used during the second semester of second year Spanish and are used sometimes individually and sometimes by the entire class.

USE OF REALIA IN SPANISH CLASS

From OBJECT — To PICTURE — To WRITTEN WORD — To PATTERN SENTENCES— To ORIGINAL SENTENCES

Introduce the vocabulary and drill on pronunciation with the use of real or plastic fruits, empty cartons, jars, etc., for visual support. A magazine picture file is helpful for drill to learn vocabulary. Place on bulletin board. Removable captions may be withheld at first, added when writing is presented, and left out again for spelling tests. (See conversation card approach in All Language Section) Here are a few constructions aside from simple nouns which can be practices with the cards:

Me gusta (n)

Me gusta el melón.

Me gustan las uvas.

Adjectives — position, agreement

La manzana es roja.

El plátano es amarillo.

Las fresas son rojas.

Direct object pronoun

La carne	La como.
El pan	Lo como.

For variation, a game can be made out of a drill on direct objects. The teacher says "I am on a diet (shows card)." "Do I eat butter?" The answer (No you don't eat it) requires the use of the direct object pronoun.

Real articles of clothing (donated or bought second-hand) can also be used for realia. Here are two drills that can be developed with them.

1st year — Lleva blusa blanca. (She is wearing . . .)

advanced — No me queda. Me queda grande. No es de mi medida. (It doesn't fit., etc. It isn't my size.)

Students may wish to present a fashion show with a pretaped commentary and student models.

FIGHTING BOREDOM?

Careful minute by minute planning is one key to good discipline. Since your class plan divides the hour into segments anyway, you might tell the class the schedule. Have one student tap a bell at the end of each segment. This passes around much responsibility. Students know how long each segment is to last. There is more participation on the part of all students. They become involved in the activities of the class. This type of planning is especially valuable when breaking your class down for small group work.

TEST REVIEW TROUBLE?

Don't bore the students who made good grades. Have a choice of related work for them to do while the teacher works with the smaller group. These "free" students may listen to tapes through earphones; read articles; make a project; draw; listen to records by using earphones; read books; play games available in classroom; or make recordings — to name a few. This has a good effect on those working on the test; they work more seriously so they will have a privilege next time.

TIME

A cardboard or wooden clock with movable hands is a very effective device for teaching time if you don't have a clock in your room.

OVERHEAD PROJECTOR

The overhead projector can be used very effectively as a means of presenting additional drills in sentence structure and verb conjugations to show agreement of gender, number, etc.

An electric typewriter with primary print is best for this, if available. The primary print will produce a larger, and consequently, more legible print. After preparing your material, it can be transferred to a transparency by a Thermofax Copier. Written captions should be made on separate "overlay" transparencies so they can be used only if needed.

These transparencies supplement the drills presented in the text and on the tapes and add variety to material which is often repetitious and dull.

Example: (The visuals are available on predrawn transparency masters by 3-M Company.)

(Visual — boy pointing at a person speaking)	Do you speak Spanish?
(Speaker pointing at himself while talking)	Yes, I do.
(Boy pointing at a group of people talking)	Do you people speak Spanish?
(Arm-in-arm group responding)	Yes, we do.
(Visual shows old man pointing at boy)	Do you speak Spanish? (informal you)
(Same as second visual)	Does he? Yes, he does. Do they? Yes, they do.

These ten questions and answers can be used on any verb in any tense in most languages. Different visuals can be used to change the verb. They make a more interesting way to practice verb forms without using the usual conjugation.

PRACTICING NUMBERS

Students can learn numbers without much difficulty when they are presented every day, but they need review to retain them. A good way to practice is to use a connect-the-numbers game to draw pictures. Any picture from an animal to a cathedral will do, but those with nearly all straight lines are best.

Place up to 60 or so numbers on the design — the students see only these numbers, *not* the picture at first. By drawing a continuous line from number to number (these may be written in the language or given orally), the picture is revealed. Do not give the numbers in order — for example, have them draw a line from 1 to 17 to 84, etc. Little by little the lines will cause the picture to be revealed.

For drilling, try to ask questions that will elicit the same answer.

Example: What's the weather like in the fall?
How is it in the fall?
Is it cool and windy in the fall?
Isn't it cool and windy in the fall?
When is it cool and windy?
In what season is it cool and windy?

CONVERSATION

In my second level Spanish class of 9th graders, I encourage my students to use their foreign language conversation other than in a formal classroom manner.

We have an informal conversation period during the first ten or fifteen minutes of the class period to allow the students to talk about anything they wish in Spanish. They agreed this would be better for all if it were conducted in an organized manner and only one student talked at a time.

Students are given points when they add a sentence to our conversation. Although this is voluntary, these points contribute to part of the oral grade of each student. To make an "A" in oral work, the student must contribute at least four times a week, three times for a "B", etc. The oral grade makes up one-fourth of the student's overall grade.

I keep the conversation moving rapidly so as to keep up the interest. As soon as there is a lag, the conversation is considered ended. Usually the students have more to say than we have time for. Because of the time element, students prepare a phrase before class if they are not skillful in spontaneously using the language.

Usually in the beginning there will be one student talking about school, another about sports, another about home, etc. By about the second or third week, the conversation becomes more centered on one or two subjects each day. A student may mention something which many of the students are interested in and the others make responses or ask questions about it in a natural spontaneous manner. It is this natural use of formerly learned sentence patterns which I am seeking.

I find this conversation increases their comprehension ability because they are applying previously learned patterns to real life. The students look forward to this time, especially if they have something they want their classmates to know about. It increases their vocabulary because they must look up nouns they are not familiar with. It is not unusual to have students who contribute eight or ten times a week once their interest is aroused.

Although the students must speak only Spanish throughout the class period, the conversation generally deals with classwork and is of a more serious nature. The conversational period allows for a more personal use of the language.

"TIC-TAC-TOE"

Use the ordinary playing squares for tic-tac-toe.

seco	feo	grande
bonito	alto	limpio
largo	mojado	gordo

Antonym version

Scoring squares

572	68	500
3,000	763	4,000
900	73	960

Numbers version
(to be read aloud)

Fill each square with a language challenge. You might use a number to be read aloud in Spanish or possibly a word to be defined in Spanish, or another word whose antonym is to be given. Half of the class is on the *O* team and the scorekeeper puts in an *O* in the squares containing the words or numbers which that team deals with successfully. The other half is on the *X* team and the scorekeeper puts an *X* in the squares containing the words dealt with successfully by that team. The procedure is like that of any game of tic-tac-toe.

A VARIATION ON THE GAME OF "BINGO"

Leave out the letters at the top and replace each with a splash of color (use colored pencils after the ditto for the squares has been run). Then you can call such things as "yellow 32" (amarillo treinta y dos) to extend the educational value of the game. The game could also be adjusted to practice days of the week or months of the year, etc.

A RECIPE FOR PUTTING MORE "CLOUT" IN YOUR "LINGO"

1 Piñata (any size or color)	1 Piggy bank (with a cute face)
100-200 "Piñata" questions	25-45 Lively students
1 Enthusiastic teacher	1 Long-suffering Principal

(Serve on a Spanish Holiday)

First prepare the students by teaching them the 100-200 "Piñata" questions and answers using all the idiomatic expressions you can when asking about the weather, their classes, their clothes, holiday customs, families, etc. Suggest that at least, one person make a piñata for extra credit (of course). Announce that on a certain date (we like October 15) you will begin "the piñata questions". Place the piggy bank with the cute face on your desk and suggest that the students start saving their pennies. Then explain that each person will have a chance to answer two questions (asked by the teacher in Spanish) each time you have "piñata" questions (three days a week, at least). If the student does not answer the question in correct Spanish he puts a penny in the piggy bank. (The bank is passed by a student who is a Simon Legree when it comes to collecting). As soon as possible the piñata should be hung tantalizingly above the heads of the class so that it can be admired and thumped and measured many times before La Navidad or El Día de los Reyes Magos.

Ask a student to take the pennies from the piggy bank, buy the candy and fill the piñata. Always invite one of the principals or counselors to witness the breaking of the piñata. It is great fun to start by blindfolding the shortest girl, then the shortest boy and allowing each person three swings at the piñata until it is broken. Sometimes it takes a while — but a good time is had by all, including the principal.

EL JUEGO DE BÉISBOL EN LA CLASE DE ESPANOL

This learning game is a perennial favorite with my classes, both junior high and high school levels. It inspires 100 per cent participation, stimulates and motivates even the indifferent student, and appeals to both boys and girls. The small element of physical activity involved definitely adds to the enjoyment of the game, without in any way disrupting. It is especially successful as a review device but it will work well also with a limited amount of material, such as a single lesson or unit, making it usable early in the school year.

PROCEDURE: The class is divided into two teams, either by rows or by "choosing up sides". Scorekeepers keep score on the chalkboard, indicating "outs" by X and scores by □. If the game is part of a "series", a permanent copy is kept from game to game. The group decides before beginning the game the number of chances or "strikes" a player will be allowed on a question, one or three. The game can be made more complex by the teacher-umpire's assigning a base-value to each question as it is presented. A simple question correctly answered may be worth only one base, while a question of greater difficulty or several parts may be worth two bases or even a home run.

Questions are asked by members of the opposing team who indicate by hand signal that they have a question to offer. Each questioner is expected to know the correct answer to his question. The "batter" selects the person to give him a question, but it is understood that the opportunity to question must be distributed as fairly as possible among the whole team.

The four corners of the room serve as the bases. If the "batter" answers his question correctly he proceeds to first base (or farther, according to the base value of his question), and waits for the next player to answer his question. If the answer is correct, he proceeds to the next base; if it is not, he remains on his base until he may legally advance. When he reaches home plate a score is recorded.

ACTIVITIES FOR MOTIVATION

1. Order from the American Bible Society tracts in Spanish of the Christmas and Easter stories. These may be used as bookmarks and students will find many cognnates in these readings.
2. Older students like to hear the story of quail as told in Exodus 16 and read from the Santa Biblia.
3. A nacimiento is assembled every year at this time and is the subject of much conversation.
4. Red peppers are collected in the fall to be dried and tied with red satin ribbons on a white-flocked tree. Miniature red birds complete the decoration.

RECIPE FOR SPANISH FLES

Singing is a very important and enjoyable portion of a child's language learning and FLES teachers should take advantage of such avenues.

Inasmuch as the beginning unit of the material I was using was on identification, whether one is a boy, or a girl, I made up the following song.

(Tune is "The More We Get Together", *Growing With Music,* Prentice Hall, Book 4, page 81. I use familiar tunes often and make up my own words)

¿O quién es este niño, es Paco, es Pepe,
¿O quién es este niño, o quién eres tú?
¿Es Paco, es Pepe, es Juan o Felipe?
¿O quién es este niño, o quién eres tú?

¿O quién es esta niña, es María, es Elena?
¿O quién es esta niña, o quién eres tú?
¿Es Elena, Catalina, es María, es Carmen?
¿O quién es esta niña, o quién eres tú?

Once the song has been learned and when visiting in their rooms, we sing the song, but use their own names. We sing. "¿O quién es esta niña?" (I point to the girl, who is surprised, embarrased, and delighted) as the class sings out, . . . "Es Shirley," "es Crystal . . ." We go all around the room and every child is mentioned.

Singing the Vocabulary

My students had learned the basic articles of clothing and the following phrases:

¿Qué tiene tu papá?
¿Qué tiene tu mamá?
Mi papá tiene una chaqueta roja.
Mi mamá tiene una blusa blanca.
¿Qué tienes tú?
Tengo un abrigo negro.

I made up the following song using the basic vocabulary already learned. Tune: "Kookaburra", *Growing With Music,* Book 4, Prentice Hall. This is an Australian round and children can do it in rounds in Spanish.

1. ¿Tiene tu papá sombrero blanco?
   ¿Tiene tu mamá sombrero negro?
   Si tiene dos sombreros,
   Pero di que tienes tú?

2. Tengo una falda roja y blanca
   Tengo una blusa muy bonita.

Sí, tengo blusa y falda,
Pero di que tienes tú?

3. Tengo una chaqueta muy bonita
Tengo un abrigo y sombrero.
Sí, tengo muchas cosas,
Pero di que tienes tú?

4. Tengo una camisa y es blanca
Mi papá tiene camisa blanca
Sí, tengo yo camisa
Pero di que tienes tú?

Children are encouraged to make up their own combinations.

RECIPE FOR LEARNING

I have a little method which I use to teach parts of the body and clothing in Spanish I. As a beginner, I draw a cartoon on the blackboard as I "LECTURE" all in Spanish. To be really effective, the method should be used at the first of the semester and repeated at intervals. I start by telling the class "Voy a enseñarles algo del cuerpo humano." Then I begin drawing a huge round head. "Ésta es la cabeza del hombre. Aquí están los ojos. Aquí están las orejas . . . son muy grandes, ¿verdad? ¿Qué es ésta? O, sí, es la boca, y es muy grande. La nariz está aquí y es my larga, ¿verdad? Este hombre tiene dos brazos con músculos aquí. El cuello no tiene una corbata ¿verdad? El pecho y el estómago son muy gordos, ¿verdad? El hombre tiene una barba y también tiene pelo crespo. Este hombre tiene dos piernas y dos pies. En los pies lleva zapatos.

As a second time to "lecture", I draw the head and one eye. Then I point to the place for the other eye and say "?qué le falta aquí?" The students get very involved and start telling me, in Spanish, what I should draw next. I have them telling me what should be joined to the arms, the legs, the feet, etc.

The third time I "lecture" by using the cartoon method, I have the students tell me what clothing to dress "el hombre" in and even what colors to use.

The fourth time I "lecture", I draw the picture and have them fill in the vocabulary for the blanks that I leave beside "el hombre".

I have found that the more outlandish my drawing looks, the more the students pay attention. I really do pretty good art work but I found that exaggerated features work much better to teach them parts of the body and clothing vocabulary.

Mix thoroughly!

All Languages

VOCAW AND ECHO

Foreign language teachers in Tulsa developed a recipe for loosening the mono-lingual bind, and for building readiness for foreign language study in elementary school children. We named our advertising campaign VOCAW *(Voices of Children Around the World,* for modern languages) and ECHO *(Echoes of Classical Heritage in Oklahoma,* for Latin).

The ingredients are deceptively simple but the method of mixing them demands heretofore unused faith from teachers and highly precisioned self-control from students. For VOCAW we used three ingredients: one class of fourth graders studying a social studies unit, "Children Around the World", one class of junior or senior high school students studying French, German, Russian or Spanish, plus an administration that permitted the first two groups to get together.

For ECHO we used one class of sixth graders studying "Our American Heritage" in social studies class, one class of 9th grade or high school students studying Latin, and the administration of both elementary and secondary schools. As foreign language supervisor I helped Mrs. Ettalily Skinner, Reading Supervisor K-12, advertise the VOCAW service to the fourth grade teachers. Both of us sent announcements to fourth grade teachers, and I notified foreign language teachers and elementary and secondary principals, so that absences from, and visits to schools could be worked out legally and smoothly. Next, several foreign language students attended a meeting of fourth grade teachers and told them that when a teacher wanted her fourth grade to hear "Voices of Children Around the World" to call the Foreign Language Supervisor. When a fourth grade teacher called me, I mailed her request to a foreign language teacher. The foreign language teacher in turn called the elementary teacher and the two of them decided upon a date and an hour for the VOCAW visit, gaining the consent of their respective principals, of course.

Now, with an actual booking in hand, the foreign language classes planned their visit with a minimum of presentation and a maximum of participation from the fourth graders. In fact, in order to insure total participation, the fourth grade class was broken up into small groups of from 3 to 6 children, with one high school student "teaching" each of the small groups. The same procedure was followed for Latin classes visiting sixth graders.

In small groups teen-aged "teachers" established a working relationship with the younger children immediately, while the children asked questions and repeated the new language without inhibitions. The excitement of learning a new language from a new friend created a joy in learning that almost crackled aloud in the classrooms. When each child took an active part, practiced the sounds aloud, associated them with objects, people or activities, he could remember more easily.

I had urged the foreign languages teachers to leave the children with "takehome language" because I knew that "takehome language" would be paydirt for the foreign language program. The teen-aged teachers outdid each other thinking of many ways to make the new language stick; they taught songs, played games, had each child handle a soft toy animal as he said its name, passed around plastic food, cardboard families, and farm animals, and left posters and tape recordings in the classroom.

We know that they succeeded because a few parents told us so, but the bulk of proof came to us in the letters the children wrote to their "teachers", thanking them for "taking time to teach me to count to ten in Spanish," "I'm glad you visited my class because I told my Mother how to say 'Mother' in German when I went home."

However, the "teachers" failed to recognize that the outstanding reason for their success was the fact that they were teen-agers. The children's letters repeated their impressions as human beings, "you were nice to us" "I hope that I was nice to you," "I hope you like it here," "It was fun and I hope you can come back", and even, "learning French is fun and easy and when I get to high school I'm going to take that course."

Time will tell about the pulling power of our advertising. But we do know that our foreign language readiness program also developed readiness for teaching in the high school students. One high school boy told his principal that he had so much fun that he would like to be a teacher. When the principal told me this I realized that VOCAW & ECHO had given him an opportunity to watch his students tasting success because they knew a foreign language, and had advertised his school in a feeder school. The greatest thing VOCAW and ECHO did was to use fun and play to increase learning.

TECHNIQUES FOR USE OF CONVERSATION CARDS

The use of objects in the classroom has long been considered vital to the teaching of vocabulary and oral use of the language. Most language rooms are, therefore, crowded with such objects. The teaching objectives can be attained through the planned use of attractive pictures of objects, and this approach is not limited by the size of the classroom.

The use of visual cards to supplement and reinforce textual materials can be effective if it is done regularly and if it follows a carefully constructed plan. These cards, used at first to teach simple words and linguistic patterns, can teach also many points of grammar. As more sophisticated cards are introduced, they can become conversation pieces to stimulate oral use of the language.

Drill with cards should not be done at irregular intervals, but should occupy a regular part of the daily schedule, perhaps as a break between periods of intensive concentration. Students and teachers will find it relaxing and interesting.

Cards should never be used without a careful plan. The possibilities for making them in various categories are endless. Here is a basic list (probably in the order that they should be taught): numbers, colors, family, home, school, fruits, miscellaneous foods, clothing, parts of the body, seasons of the year, sports. This list can, as students become proficient, be expanded to include all sorts of student interests.

Visual cards should be made of strong cardboard and should be uniform in size for convenience in storing. They should, at first, have no written words in English or the foreign language. Pictures should be in colors and should have both eye appeal and interest for students. They should be large enough that "Johnny on the back row" will have no difficulty in seeing all of the details of the picture. Pictures for the cards may be cut from magazines, but they should be clear, well conceived pictures. Interesting situations intrigue students; people in the pictures should look like real people. Pictures of foods (fruits, vegetables, etc.) should look tempting.

After teaching the numbers to ten and the colors, teach members of the family. Begin by having students listen and repeat: "This is mother," until they have memorized and are able to repeat correctly (responses should be in chorus by the entire class). Then, the question, "Who is this?" should elicit the response, "This is mother." Single words should not be taught out of context; they should be taught as part of a linguistic pattern.

As new vocabulary is introduced and new linguistic patterns are learned, drill with the cards can become more sophisticated. For example, a bowl with apples, (some red and some yellow) should be shown and students should be able to answer these questions without hesitation: "What are these?" "How many apples are there?" "How many red apples are there?" "How many yellow apples are there?"

After the class has answered these questions with everyone participating in chorus, a specific question should be directed to one student, "John, do you like apples?" This helps to hold attention as students always know that one student will be asked a direct question. Another example would be in the use of family cards. As students learn the names of articles of clothing, and increase their vocabulary and use of linguistic patterns from textual materials, they are then able to discuss the color of mother's clothing, whether she is pretty, large, small, etc. After some weeks, students are able to bring to class pictures of the members of their own families and to discuss them at some length without recourse to notes. These discussions should be limited to words and linguistic patterns already mastered in practice.

Once having mastered the elementary phases of card drill this technique can become as sophisticated as the teacher and students desire. Students will often volunteer to bring whole categories of cards in areas of their own special interests. The class should be intensively drilled with correct usage and vocabulary before the student attempts to use the cards. Ultimately, they are able to converse with some fluency on many topics.

The same cards can be used again and again in different ways. For example: singular and plural forms can be taught as well as use of adjectives and adverbs, idiomatic usage, masculine and feminine forms, verb usage, possessive pronouns, etc. For the creative teacher, possibilities are unlimited. Cards related to trips abroad could be used in more advanced classes in such categories as: procedures at the air terminal, registration in hotels, conduct on tours, conduct in a restaurant, conduct on campus during foreign study, social customs in various countries, professions, etc.

Conversation cards can be used by *any* teacher in *any* class; they cost very little; they can be exciting; and they encourage the student to use foreign language with some feeling of security because he is following a procedure which has become a part of his background of knowledge. They are not so boresome as ordinary pattern drills and they often accomplish more.

We do not advocate the use of visual cards to *replace* textual materials, but we *do* strongly recommend it as a practical *reinforcement*. Students still will need texts and laboratory practice.

Review Game With Conversation Cards

After some months of daily drill with conversation cards, a whole period can be given to review with everyone eagerly using the language. The class can be divided into two teams, each with a captain who calls on individual students to participate. All of the cards that have been learned in classes are mixed and turned face down on the teacher's desk. Students, as their name is called, go to the desk and draw a card. They then attempt to tell everything that has been learned from drill with that card. If they omit anything or make a mistake in usage or pronunciation, someone from the other side corrects them; this gives the opposite team a point. One person from each side keeps score; at the end of the period, the losers serve a treat to the winning team. This stimulates almost total participation and motivates students to use the language effectively. Also, students have a feeling of security to know that they can do this, and are motivated toward independent language usage.

SELECTED MATERIALS

(Ed. Note: This is merely a list of some of the sources mentioned in the recipes. It is not intended to be an exhaustive list of resources.)

American Bible Society
450 Park Avenue
New York City, New York 10022

Free list of publications, they distribute Bibles and Biblical literature in all languages at low cost.

Baptist Publishing House
Box 4255
El Paso, Texas 79914

SPANISH ONLY — Calendar with daily Bible readings 45c — Ready made Spanish Christmas cards — inexpensive.

A Spanish radio program entitled *El eco español* is available to those teachers who will supply blank tape for duplicating their own copies.

Write: Mr. Tom Warnock, Program Director

WOSU Radio
W. 19th Avenue
Columbus, Ohio 43210

The entire series has 32 fifteen minute programs and could be copied at slow speed onto 6 1800' reels of tape. You may prefer to send one reel only for a random sample of programs from the series.

Writing the public relations department of any large firm will usually yield large, colorful pictures of their products which are perfect for the visuals recommended. Remember to be quite specific about the type of material you are seeking (e.g.: "Oversized, colorful posters illustrating your company's product in use"). Use school letterhead.

Some companies you may wish to write are:

Carnation Milk Co.
5045 Wilshire Blvd.
Los Angeles, California 90036

(They also distribute an "information wheel" that gives facts about South American countries)

Del Monte
215 Fremont Street
San Francisco, California 94119

and,

Sunkist Growers, Inc.
Consumer Service Division
Box 2706, Terminal Annex
Los Angeles, California 90054

Publications of interest to Spanish teachers are available from:

Editor's Press Service
551 Fifth Avenue
New York, New York 10017

Their list of publications is free. They sell *Hablemos* magazine and numerous paperback reference books.

Transparencies and transparency masters can be ordered from a local dealer for 3-M products such as:

R. K. Black
2724 N. W. 39th St.
Oklahoma City, Oklahoma 73112

or:

Fairview Audiovisual
1515-B S. Sheridan Rd.
Tulsa, Oklahoma
(Attention: Pat White)

Ramboz, I. W. *Spanish Program Materials*

Banks Upshaw & Co.
Dallas, Texas

Taylor, Maurie N.

Classroom Games in French
National Textbook Co.
Skokie, Illinois 60076

Grobe, Edwin P.

300 Word Games for Foreign Language Classes
J. Weston Walch
Portland, Maine

Grobe, Edwin P.

175 Activities for Foreign Language Clubs
J. Weston Walch
Portland, Maine

Wagner, Rudolph F.

Lingua Games
J. Weston Walch, 1962
Portland, Maine

Wagner, Rudolph F.

A Conversational Approach to Foreign Language Learning

J. Weston Walch
Portland, Maine
(J. Weston Walch Co.
P.O. Box 658
Portland, Maine 04104)

A FEW PROFESSIONAL BOOKS

Brown, Lewis and Harcleroad

A-V Instruction: Materials and Methods, Third edition. McGraw-Hill.

This is a superior instruction manual for making transparencies and other materials. It also gives some theory.

Valette, Rebecca M.

Modern Language Testing: A Handbook

Harcourt, Brace and World, 1967

A genuine "must" for your personal collection.

Excellent and most useful.

Decanay, Fe R. and J. D. Bowen

Techniques and Procedures in Second Language

Teaching — PCLS

Monograph #3

Available only from Oceana Publications, Inc.— Dobbs Ferry, New York.

A practical manual for teaching English as a second language. It literally has hundreds of adaptable ideas and would be a bargain at twice its price of $7.50.

Rivers, Wilga

Teaching Foreign Language Skills

University of Chicago Press, 1969.

A fine book of theory — clear, understandable and applicable.

Lee, W. R.

Language Teaching Games and Contests

Oxford University Press, 1968. (1.15 from Oxford University Press, Fair Lawn, New Jersey)

An outstanding collection of games and other techniques.

Mackey, W. F.

Language Teaching Analysis

Longmans, Green and Co.

A real encyclopedia of theory.

Lohmann, Idella, editor

(Oklahoma Curriculum Improvement Commission)

EVALUATION

The editors hope that everyone using *Recipes for Teaching* has been able to profit from at least one of the techniques and ideas that it presents.

We hope to produce subsequent editions of *Recipes for Teaching* and we ask you the favor of enhancing their value by making your own contribution to the next one or by sending us your suggestions for improvement of subsequent editions.

The editors want to know which ideas the teachers find most useful. They also want to know whether suggestions work and whether the sources listed are accurate and worthwhile.

Feel free to write an informal note and send it to:

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